TUXFORD ACADEMY

DRAMA DEPARTMENT LEARNING JOURNEY

YEAR 13

EXAM PAPER – SEC A: LIVE THEATRE

COMP 3: THEATRE MAKERS IN PRACTICE
Section A – Live Theatre
A detailed analysis and evaluation of a piece of live theatre; intentions, vision, imagery, style/genre, performance space, characterisation, social/historical context.

TEXTS IN PRACTICE SCRIPTED EXAM

COMP 2: TEXT IN PERFORMANCE
Monologue
Working independently to source and prepare a contrasting, engaging monologue from a play text of the students choosing

EXAM PAPER – SEC C: INTEPRETETING TEXTS

COMP 3: THEATRE MAKERS IN PRACTICE
How can you make this play appealing to a modern audience?
Developing a unique directorial concept for the set text. Considering performance space, semiotics, style, proxemics and dramatic devices.

COMP 3: THEATRE MAKERS IN PRACTICE
Section C – Interpreting a Text
A practical study of the text 'Woyzeck'. Exploring the episodic structure, abstract style, wider themes, social/political context and playwrights intentions.

DEVISING WRITTEN COURSEWORK

COMP 2: TEXT IN PERFORMANCE
Group Performance
For an external examiner you will work in a group to stage an extended extract from a contemporary play text.

DRAMA & THEATRE
A LEVEL EDEXCEL
9DR0
40% NEA
20% Practical Exam
40% Written Exam

EXAM PAPER – SEC B: REALISING A TEXT

COMP 3: THEATRE MAKERS IN PRACTICE
Section B - Page to Stage (Realising a Text)
Developing a personal interpretation of the text 'That Face' by Polly Stetham through a practical exploration of the structure, style, plot, characters, themes and social context.

COMP 1: DEVISING
Devising an original piece of drama in the style of a chosen theatre practitioner. Inspiration will be taken from the 'Red Shoes' by Kneehigh Theatre Company.

COMP 3: THEATRE MAKERS IN PRACTICE
Section B - Page to Stage
Exploring multiple directorial visions for the set text 'That Face', focusing on how varying theatrical devices might communicate meaning to an audience.

PRACTITIONERS IN PRACTICE DEVISED PERFORMANCE

DEVISING PORTOLFIO
A critical summary of the devising process, relevant research and a perceptive evaluation of the final devised performance
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START OF A LEVEL

YEAR 12

COMP 1: UNDERSTANDING DRAMA: LIVE THEATRE
A detailed analysis around a professional piece of theatre; Vision, semiotics, style/genre, actors performances.

COMP 2: TEXTS IN PRACTICE
Research around the context, history, writer's intentions and style of the performance texts; 'Girls Like That', D.N.A. & 'The Curious Incident of the Dog in the Night Time'

TEXTS IN PRACTICE EXAM

DEVISING
How have theatre practitioners influenced theatre today?
A practical study of three contrasting theatre practitioners; Brecht, Artaud and Kneehigh Theatre. Exploring how varying dramatic devices and theatrical styles can create unique and complex pieces of theatre.

COMP 1: UNDERSTANDING DRAMA
How would you direct a production of 'Blood Brothers'?
Exploring varying production elements and directorial choices for a production of the text; staging forms, performance techniques and semiotics.

Written exam 'BLOOD BROTHERS'

COMP 3: TEXTS IN PRACTICE - PERFORMANCE
Applying Brecht and Artaud's theories to the Kneehigh text 'The Red Shoes'. Analysing the themes/images from the text and creating an original piece of theatre.

COMP 2: DEVISING DRAMA - PERFORMANCE
Devise an original piece of theatre for an externally assessed performance exam. Include innovative proxemics/semiotics to communicate meaning.

Written exam – Sec A LIVE THEATRE REVIEW

YEAR 11

COMP 3: TEXTS IN PRACTICE
How can you communicate layers of meaning?
Taking on a large role in a group performance of a contemporary play text and perform in either a duologue or monologue.

COMP 1: UNDERSTANDING DRAMA
What is the social, cultural, political, historical context of 'Blood Brothers'?
Analysing characters, themes, plot, structure and style/genre of the text.

GCSE INTRODUCTION: LIVE THEATRE
Taking on the role of a production designer and developing a design vision for a theatre production.

COMP 2 DEVISING DRAMA LOG: Documenting progress
Analysis and evaluation of the devising process. Research around chosen themes and ideas. Evaluation of final performance.

START OF GCSE

DRAMA
GCSE AQA
8261
40% NEA
20% Practical Exam
40% Written Exam

GCSE INTRODUCTION: DEREK BENTLEY
Moving from KS3 – KS4 standard work
Exploration of the necessary skills required to create GCSE standard work; proxemics, staging forms, non-naturalism and characterisation.

GCSE INTRODUCTION: DEVISING
What are the building blocks for devising?
Exploring varying theatre genres and key dramatic devices such as monologues and the practitioners Brecht, Stanislavski and Frantic Assembly.

DEVISNG DRAMA

YEAR 10

UNIT 9: REALISM
Stage combat workshops. Devising task: creating an episode of a soap opera that covers a range of social issues in society.

GCSE INTRODUCTION: LIVE THEATRE
What are semiotics?
Analysing live theatre and exploring how semiotics can enhance a performance; lighting, sound, vision costume, set design, performance space.

GCSE MOCK: EXPLORING STIMULI
How to analyse and respond to a stimulus
Applying devising and performance skills to a series of GCSE stimulus pieces to create an engaging original piece of theatre.

COMP 2: DEVISING DRAMA: RESEARCH
Exploring contrasting stimuli
Practical exploration of two contrasting stimulus items. Developing initial ideas. Research conducted around the themes and the social, cultural, historical and political context.

UNIT 9: DEVISING
What is Physical Theatre & Symbolism?
Using abstract methods such as imagery, chair duets and physical theatre to explore the themes, stories and impact of 9/11 and a variety or other stimuli.

UNIT 7: NOUGHTS & CROSSES
What is the role of a theatre director & designer?
Exploring how to create both a directorial and design vision for a piece of theatre, focusing on staging, lighting, set design and costume.

UNIT 9: REALISM
Studying realism in both theatre & television. Focusing on how social issues are communicated.

YEAR 9

UNIT 8:DEVISING – September 11th
What is Documentary Drama?
Exploring the events of 9/11 and using documentary & verbatim drama to tell real-life stories connected to the day and the wider impact.

UNIT 7: NOUGHTS & CROSSES
How can a play text educate an audience?
Exploring the social issues, characters and themes within the ground-breaking story 'Noughts & Crosses'.

UNIT 4: WAR & CONFLICT
What if you became a refugee?
Creating devised pieces exploring what it means to be a refugee.

UNIT 5: BLOOD BROTHERS
How do we analyse a play text?
Exploring social context, characters themes, structure and the plot of the play 'Blood Brothers'.

UNIT 6: STYLE & GENRE
Thinking 'outside of the box'
Using physical theatre to explore storytelling, character relationships and themes.

YEAR 8

UNIT 3: THEATRE HISTORY
What can theatre history teach us about the world today?
Practically exploring how theatre developed in post-war Britain, including Absurdism and Naturalism.

UNIT 4: WAR & CONFLICT
How does war affect people's lives?
Using drama conventions such as split-stage, cross-cutting, sound collage and choral speech to explore the impact of WW1/2.

UNIT 5: BLOOD BROTHERS
What is the process of staging a scene?
Exploring the functions of staging scripts: blocking, transitions, spatial awareness.

UNIT 6: STYLE & GENRE
How can theatre communicate layers of meaning?
Exploring how style and genre can affect the tone and atmosphere of a piece.

UNIT 2: DARKWOOD MANOR
What is abstract imagery?
Using abstract imagery and movement to explore how to create non-naturalistic drama.

UNIT 1: INTRODUCTION TO DRAMA
How do you structure Drama?
The introduction to script work and devising drama.
Analysis of structure and basic staging.

YEAR 7

UNIT 3: THEATRE HISTORY
Where does modern drama originate from?
Practically exploring how theatre has evolved over the past 2,500 years. Looking at Greek Theatre, Medieval Theatre, Shakespeare, Commedia Del Arte and Melodrama.

UNIT 2: DARKWOOD MANOR
How do you create a believable character?
Creating a fictional character and working as a class to investigate a fictional haunted country manor.
Exploring tension and how to create atmosphere and mood on stage.

UNIT 1: INTRODUCTION TO DRAMA
What is Drama?
Introduction to performance techniques.
Exploration of drama conventions; mime, still image, thought-track, narration, character objectives and dramatic structure.